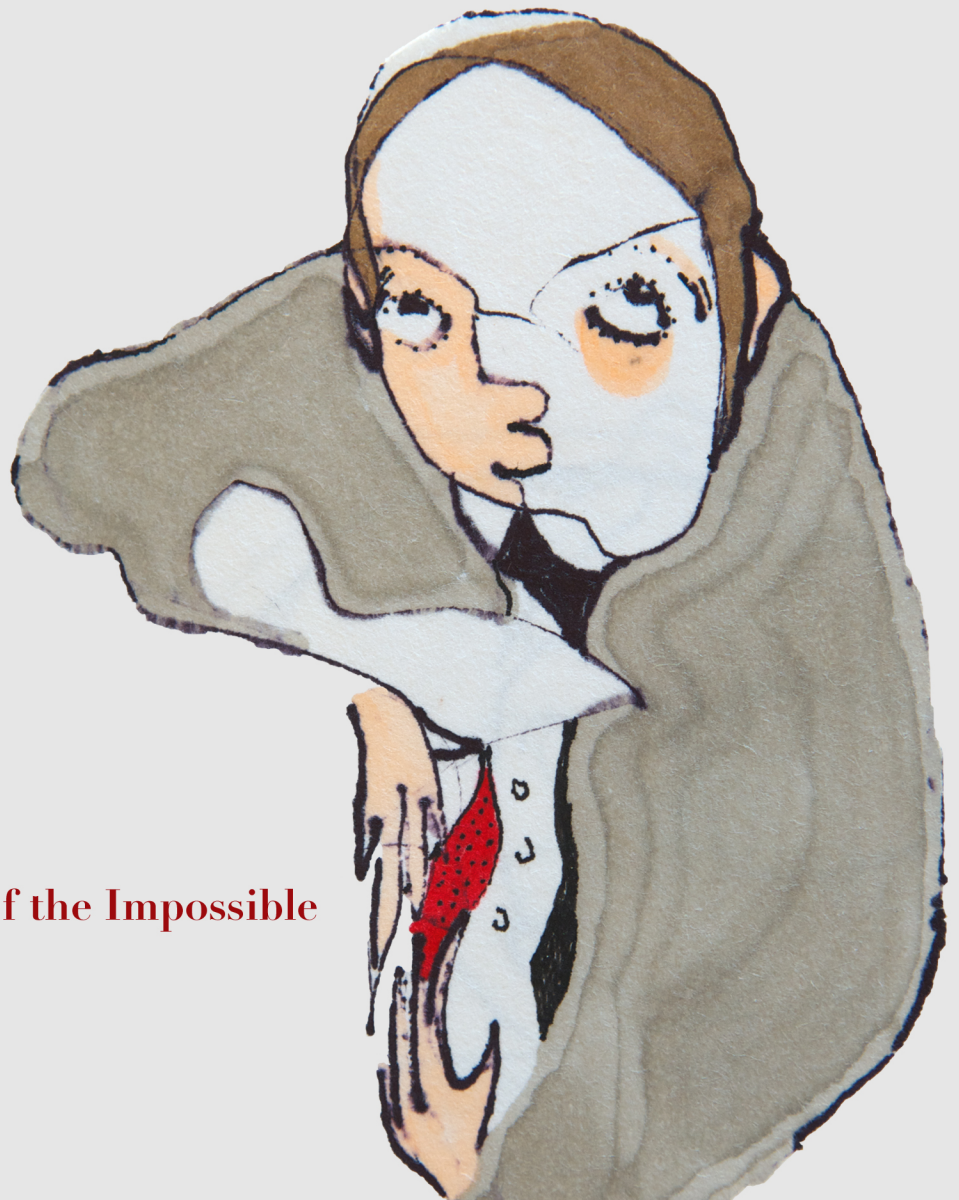


C.T.S.J.

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Georges Bataille
The Promise and Limits of the Impossible

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Artist Statement

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Animals' Criticism I fear that the animals see man as a being like them who has in a most dangerous manner lost his animal common sense as the insane animal, the laughing animal, the weeping animal, the miserable animal.

Friedrich Nietzsche¹

Do not forget that normality and good behavior are a sick and agitated pathology. If anything has come of my own "limit experiences" the type that Georges Bataille sought out with incomparable rigor it is an awareness of the utter senselessness of what we call good sense. True, Bataille pursued his limit through sex, violence, and radical overturning. But we mustn't forget the torment against which it is counterposed: that perverse and private terror of being a self. This is why I have chosen to depict Bataille as a librarian in conservative dress. Like us, this well-mannered bureaucrat was a fragile being quivering between explosions and excretions a tenuous balance perforated at anus and mouth. Occasionally, the balance is compromised, and we are briefly relieved of the tremendous burden that it is to be a human. Bataille knew this relief well and pursued it with an intoxicated urgency, before returning to his madness, his suit, his library.

Alex Wolf's artwork adorns the cover and the top left corner of every page (as this issue's logo):

Cover Art: *Untitled (Portrait)*, 2010, 3.5" x 5", ink on paper

Logo Art: *Untitled (Anus)*, 2010, 2.25" x 2.25", pencil on paper

¹ Friedrich Nietzsche, *The Gay Science*, ed. Bernard Williams, trans. Josefine Nackhoff and Adrian Del Caro (Cambridge: Cambridge Univ. Press, 2001) 224.